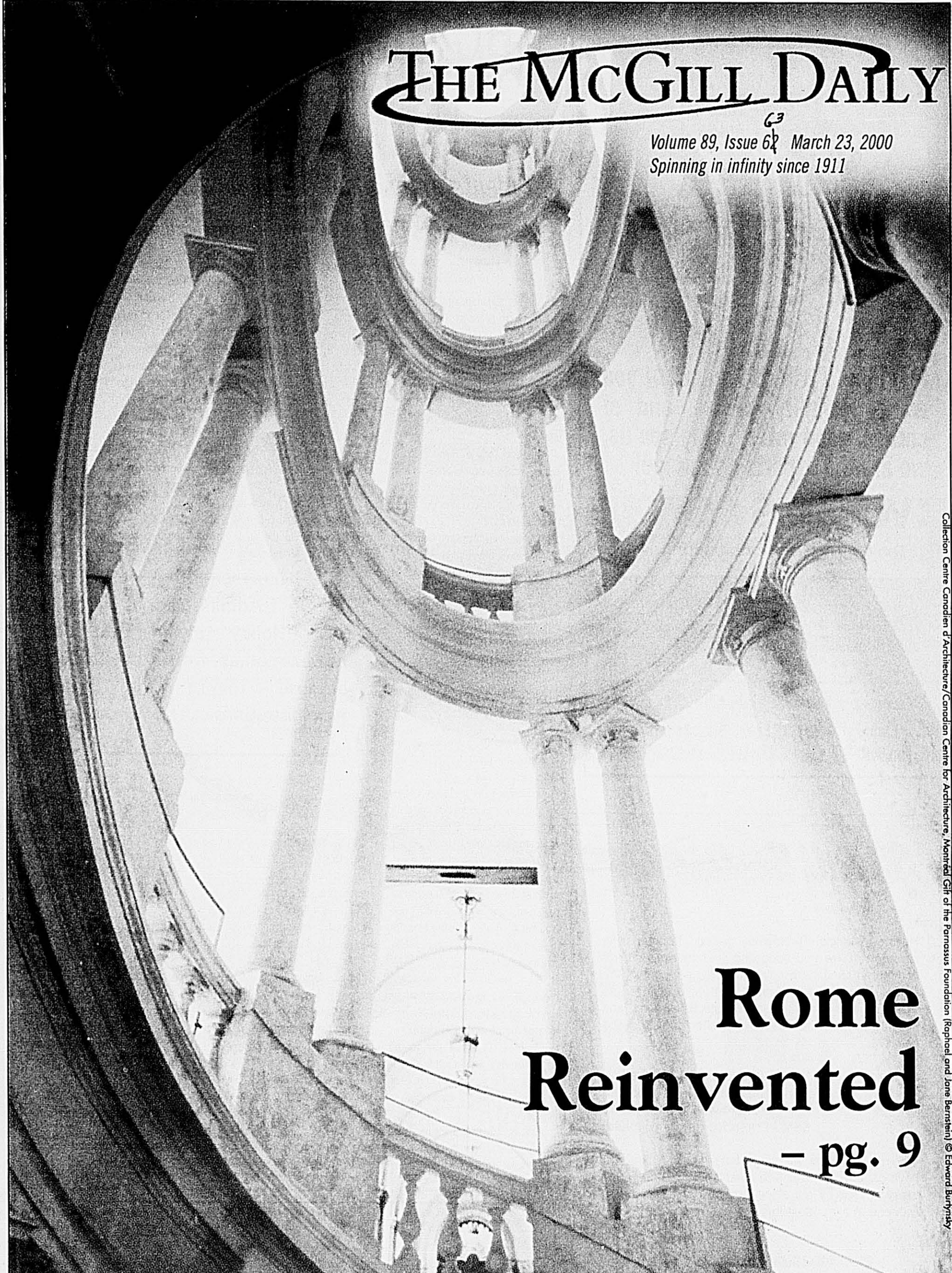




# THE MCGILL DAILY

Volume 89, Issue 6<sup>3</sup><sub>4</sub> March 23, 2000  
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# CBC Townhall Tells Only Part of the Story

*Students ambivalent about Newswatch's special on post-secondary education*

BY JASON CHOW

Students, administrators, and professors from across the province had the chance to voice their grievances to the tv public on Monday night.

CBC Montreal's evening local news, Newswatch, held a town hall meeting at Concordia and addressed the current issues regarding post-secondary education.

The panel included SSMU President Andrew Tischler, Concordia Student Union President Rob Green, Concordia Rector Fred Lowy, and Bishop's Principal Janyne Hodder.

The hour-long discussion focused on funding issues, from tuition fee hikes to the debate surrounding private stakes on campus.

And rather than a controlled discussion, the sparks were allowed to fly as audience members fired questions and comments at the panel.

David Bernanz, a researcher for CSU, criticized the tuition fee freeze and accused the administrations for hiking the fees.

"They've invented new fees. Any fee they can come up with, they've thrown in there," Bernanz said.

Concordia Rector Fred Lowy said the money crisis is so severe that university administrations are forced to take money from any source.

"Whether the funds come from government sources or from private sources, as far as the university administrations' concerned," Lowy began, "it doesn't really matter. We need the funding to match the kind of education that the rest of the country is getting."

One Concordia student saw Lowy's comments as a depressing sign of the general apathy that governments have assumed towards funding education.

"I think it's a sad day for all Canadians when government funding is so deficient that we're forced to kow-tow to private interests and corporations to buy chalk."

Tischler thought that the discussion was misguided and said that it was necessary to point our fingers at the govern-

ments, not universities' decision-makers.

"Administrations are very easy targets. It's the easiest thing for us as students to grab on to," Tischler said.

"The government has downloaded fee-charging to administrations. They won't take responsibility for the fact that fees have actually gone up, and that's why instead of us putting the proper pressure on the government, we're stopping our administrations from being able to do it."

Hodder noted that the education issue was a tough sell to the voting and tax-paying public.

"We're also trying to speak to the public," said Hodder. "And in fact, we've had trouble speaking to the public about increased funding for universities."

tic," Tischler said. "Under 50 per cent of the Quebec public see post-secondary education as worthwhile to invest in."

The SSMU President said that he thinks students should be focusing their message on the future.

"Whatever money you put into health, it doesn't matter. We're the ones who will be providing health in the future. We will be the actual doctors of the future, the taxpayers of the future."

Tischler added that the students hold the real tools for change because they represent a considerable voting bloc.

"Administrations have no lobby power. The lobby power comes from the students because they're the voters. Administrations can't sway the votes."

**“Administrations have no lobby power. The lobby power comes from the students because they're the voters. Administrations can't sway the votes.”**

### EVALUATION

When the lights were turned off, Concordia student Jennifer Bhandari said that the show was a good way to spark discussion about post-secondary issues.

"I thought it was well done. It was a well-rounded discussion and all topics were covered," Bhandari said.

"But for the people watching, it served as an introduction. People got an introduction to the issues."

Shiri Pasternak, also a Concordia student, said that the show gave the university funding controversies more relevance to the public.

"People watch Newswatch," Pasternak said. "[The town hall meeting] gives the issue credibility."

But Tischler saw the town hall meeting as a missed opportunity.

"We should have used it as a lobby tac-

After the show, newscaster and town hall mediator Dennis Trudeau expressed some frustration about the format of the show, and the dangers of going live-to-air.

"I wish people would do what I tell them," Trudeau said.

"It's a constant struggle when they keep bringing up an issue that came up five minutes ago before commercial break."

Trudeau said that the topic of post-secondary education was chosen because it was an opportunity for Newswatch to examine a different community and to explore an oft-ignored issue.

"It's not on the front page for most people and it does take a lot of our money," Trudeau said.

The news veteran added that health care is a more appealing issue to the viewing public.

"Health care stories are sexier."

# SIX!

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**THE MCGILL DAILY**



# Science Profs Say They're Concerned About CBA Too

## Faculty back SUS's list of concerns

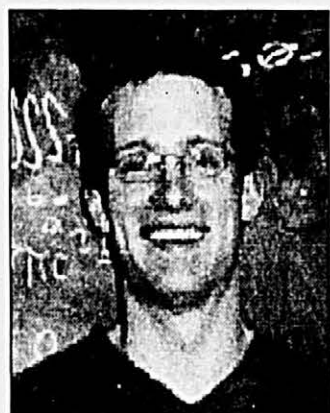
BY JON BRICKER

Science professors have joined the ranks of students sending a message to administrators that they are concerned with the exclusivity deal still being negotiated with Coke.

While many on campus await a decision from the university on whether it will go ahead with the deal after students rejected it in this month's referendum, members of the science faculty have said they too are concerned about the contract's implications for academic freedom.

And in a meeting earlier this month, they voted to take their concerns to McGill's Senate. Faculty members also voted unanimously to support the Science Undergraduate Society's push for a list of protections in the proposed cold beverage agreement with Coke that the SUS says will address their concerns with the deal's academic implications.

"This sends a clear message that it's not just students that are concerned," said Andrew Kovacs, president of the Science Undergraduate Society. "The university will now have the added pressure of knowing that we have the Faculty of Science profes-



SUS President Andrew Kovacs

sors behind us."

Kovacs brought the motion to the faculty two weeks ago. He highlighted the university's unwillingness to commit to student faculty associations' demands for a recycling program paid for by Coke, protection against over-commercialization of campus space, price hikes, and potential anti-disparagement clauses in the CBA.

"We said that we'd like to know if there are academic issues involved, if there are non-disparagement clauses in the contract," said Science Dean Alan Shaver. "Otherwise, it might dampen the ability of students or professors to communicate the results of their scholarly work."

But Shaver also said yesterday that this

**"This sends a clear message that it's not just students that are concerned."**

month's faculty vote didn't mark an effort to stop the deal with Coke so much as an effort to make sure the contract upheld the university's commitment to academic freedom.

"It wasn't a judgment of the CBA as much as a call for clarification of what's in the deal."

He also said that while the question of whether the contract includes anti-disparagement clauses has yet to come to Senate, he has been assured that the confidential contract is free from such terms.

But Physics Professor Shaun Lovejoy insists that concerns had to be raised that McGill could be signing a contract that prohibits publication of research that is critical of Coke.

"We wondered whether Coca-Cola could come to the university and say 'discipline this professor,'" Lovejoy said yesterday. "The impact on science professors is especially insidious. It could bear on what we can study and how we can report on research."

He pointed to an incident at a York

University football game two years ago when two student fans were removed from the stadium after hoisting a banner that featured an anti-Pepsi message. The issue of exclusive deals featuring non-disparagement clauses was also a hot topic at University of Wisconsin in 1996, when students learned that a deal the university was about to sign with Reebok included a non-disparagement clause. The University of Kentucky is currently under a similar deal with Nike.

"A lot of the research that's done at universities can be controversial, especially in science," said Kovacs. "Academic freedom is one of the main pillars on which the university is built. Once a university

enters contracts with anti-disparagement clauses, it threatens that."

But Lovejoy says the discussions like the one that emerged at the recent science faculty meeting don't go far enough in questioning deals like the one with Coke.

"Nobody wants to bring up the bigger issues. I was disappointed the debate didn't go farther in condemning the principles underlying the agreement itself."

He says the issue of the role of research at McGill goes much deeper, that it even has the university making hiring decisions based not on teaching ability, but on suitability to lead research that invites big time private money.

But Lovejoy also says professors' participation in the campaign to challenge the cold beverage agreement must be a key part of the message being sent to administrators.

"They have to get the message now that they won't be able to pursue this at will," Lovejoy said. "There is strong opposition and more is on the way."

## Dawson Students May Sue Coke

BY LISA CIPRIANI

MONTREAL (CUP) - Coca-Cola's problems in Quebec may just be beginning.

Last month, Coke signed an exclusivity deal with Dawson College, located in downtown Montreal.

But a confidentiality clause in the agreement prohibits the administration from releasing any information about the deal.

Consequently, the Student Union and Teachers Union at the College have approached their respective lawyers for legal advice. The two groups want to know if they have a legal right to review the contract.

The potential court showdown is just the latest headache to hit the cola giant in the province.

Recently, McGill University students voted against a proposed deal to make Coke the exclusive beverage supplier at McGill.

Similar cola deals at the Université de Québec à Montréal and Université Laval were scuttled by student opposition earlier this school year.

Back at Dawson, students and teachers are mobilizing to make the details of their Coke deal more public.

"We are not going to let this issue die," said Patric Gagner, chair of Dawson's

Socio-Cultural Activities Council. "Whatever is best for students is what we're going to do."

Gagner added that a lawsuit against Coke is a possibility.

Last month, the Student Union conducted a surprise poll on campus.

The poll asked students if they wanted the Student Union to continue pushing the administration to release information on the Coke deal.

Of the 226 students polled, 220 said yes and 6 said no. Gagner said the results showed that an overwhelming number of Dawson students want the Student Union to pursue the issue.

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# Anti-Sweatshop Students Occupy U of Toronto

By NICOLA LUKSIC

TORONTO (CUP) - University of Toronto students opposed to sweatshop labour are occupying the office of Robert Prichard, the outgoing president of the University, and are promising to stay put until their demands are met.

Seventeen members of Students Against Sweatshops moved into the office Wednesday March 15, hoping to pressure the university into adopting a code of conduct that would ensure all merchandise bearing U of T insignia is produced under sweatshop-free conditions.

The code would require all manufacturers seeking business with the University to participate in fair labour practices, meaning provision of a living wage, safe working environment, and access to clean sanitary facilities.

Negotiations over the code have been in the works since February of last year, but no action has been taken.

"After a year and a half of stalling and backing down on the commitments to the Students Against Sweatshops, we felt that we had to put pressure on the administration and take action," said Ian Thomson, an SAS member.

SAS has outlined 11 incidents of what they see as concrete delay tactics used by administration. They also charge the University with breaking three previous

commitments.

The protesting students are demanding Prichard immediately pass the code of conduct, including the requirement that workers producing U of T merchandise receive a living wage. They also demand that Governing Council consider that the University ratify new policy on the license at their next meeting.

Prichard said he will not be swayed by the demonstration.

"I will never discuss anything with anyone who is illegally occupying my office," said Prichard. "It's a rather stale and ineffective trick."

While nine of the protestors left the President's office last weekend, eight students still remain.

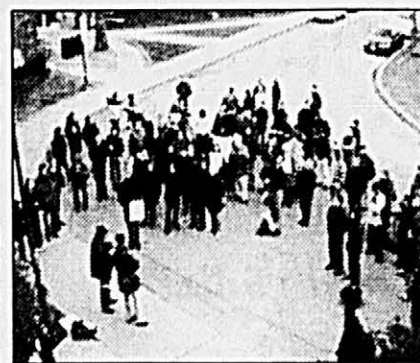
Three police officers are on constant guard inside the premises.

Lights are kept on at all times, while police blast tunes into the occupied office almost non-stop - pop songs during the night, heavy metal and thrash during the day.

"Despite the music playing all night, we're doing alright," said SAS volunteer Sonia Singh. "The ear plugs work pretty well."

Police deny the music is being used as a pressure tactic.

"The music's just for us so we don't get bored," said Sgt. Darren Joyce, taking a break from his post. Joyce, who has been on



Students rally outside of U of T President Robert Prichard's office

campus for 11 years, noted that it is unusual for a sit-in to carry on over a week, and is prepared to last as long as the students.

"This is standard stuff. It's a long haul, both for the kids and for us," he said. "We need to make sure everything runs smoothly."

The protestors are well supplied with food and drink, provided by supporters on the ground.

"I can't believe they've lasted this long," said York student Rachel Rosen, watching her bucket-full of donations disappear through the second story window.

Pop, tampons, board games and snacks were tucked into her parcel.

"Necessities and a few treats to keep them entertained," she explained.

Progress of the sit-in is being documented with a web camera viewable at [tao.ca/~genny/sas](http://tao.ca/~genny/sas).

# Top Petro-Canada Executive to Receive Honorary Concordia PhD

By PIERRE-OLIVIER SAVOIE AND JANE SHULMAN

MONTREAL (CUP) - The outgoing president and CEO of Petro-Canada will receive an honorary doctorate at Concordia University's convocation in June, Canadian University Press has learned through confidential documents.

Last week, the University's Board of Governors voted to bestow the degree on James Stanford, who made a \$250,000 donation to Concordia's Capital Campaign on behalf of Petro-Canada in December 1998.

The bestowal to Stanford - who is stepping down from his two current positions to become the chairman of the company's Board - has once again raised the issue of whether benefactors can purchase a degree.

Stanford, a graduate of Loyola College - which merged with Sir George Williams University in 1974 to become Concordia - was one of the Faculty of Commerce and Administration's two honorary degree recipients for the upcoming convocation.

Honorary degree candidates are nominated by faculty committees.

Once a list of nominees is submitted, it is narrowed down by the University's Senate, which proposes finalists to the Board of Governors. The board then selects the degree recipients.

Jerry Tomberlin, associate dean for the

commerce department and chair of the faculty committee that nominates people for honorary degrees, said he wasn't aware of the donation and doesn't think the committee, made up of faculty and student representatives, knew either.

He said benefactors don't get preferential treatment.

"We look for people interested in the University, who are likely to hire grads or help us raise money," Tomberlin said. "An [honorary] PhD is a lifetime type of achievement, so that means someone with success in their field of endeavour who's also committed to community service."

"The fact that people who care [about Concordia] are successful and give money and the fact that there's some correlation is not a surprise, but we don't give honorary degrees as a reward."

Concordia Rector Frederick Lowy maintained that since he's been in office, "strings have never been attached" to honorary degrees or to donations.

"It is under my impression that since I have been in office, nobody has gotten an honorary degree because of a large donation they have made to the University," he said.

In a confidential Board of Governors report, Lowy said Stanford was nominated because the faculty believed in his "long history of leadership in the petroleum industry and his outstanding community

contributions."

Concordia Student Union President Rob Green said students should keep an eye out to make sure honorary degrees are not awarded primarily to major donors.

"[But] I would not necessarily ring the alarm yet," said Green, who would be more concerned if awarding honorary degrees to big benefactors became common practice.

Green said he doesn't like it when universities suggest they don't take donations into consideration when giving degrees and then actually do the contrary.

"If the University is open about the fact that money can be a factor in getting an honorary PhD, then that's fine with me," he said.

Meanwhile, the Petro-Canada head office in Calgary greeted the news of the degree with enthusiasm.

"Excellent, it's great, we're happy," said Petro-Canada's National Community Investment Manager Hazel Gillespie, who signed the donation letter to Concordia in 1998.

She also underlined Stanford's personal volunteer contribution to Concordia's capital campaign.

However, Gillespie is sure the recognition is not linked to the donation.

"The \$250,000 is nothing different than what we normally give to other universities across the country for their capital campaigns," she said.



# Diverse Panel Debates a Nation

*Wonks and pundits consider the Canadian question*

BY BEN ERRETT

The fact that Canada is not working as well as it should be was about the only uncontested statement at a spirited debate held in a downtown hotel on Monday evening.

Hugh Segal, Alain Dubuc, Naomi Klein, and Judy Rebick participated in a roundtable discussion on policy choices for Canada's future, sponsored by Concordia's School of Community and Public Affairs.

The talk covered issues ranging from health care to globalization, but the common theme was that government is simply not working as it should.

"If we are addressing little problems with little solutions, we are essentially little people. If we do not engage at a higher level, we will lose a sense of cohesion in civil society," proclaimed Hugh Segal, President of the Montreal-based Institute for Research on Public Policy and former leadership candidate for the Progressive Conservative party.

Segal argued that the federal Liberals lack any sort of vision for the country, comparing their record to that of past governments.

"I feel most proud as a Canadian when we take on an issue as a community, like Tommy Douglas did with health care and Mike Pearson did with the Canada Pension Plan," Segal said.

"There's no sense of a great national project now."

Judy Rebick, social activist and former co-host of CBC's Faceoff, agreed that government has become largely irrelevant.

"I think many people have lost faith that government can change anything," Rebick said.

"Democracy has been hijacked by the corporate elite and the spin doctors who forget what government is supposed to be about, and that's the public good."

## BUREAUCRACIES AS NATIONAL SYMBOLS

Journalist and author Naomi Klein used her allotted time to steer the debate into an examination of the Canadian identity.

"When Conrad Black launched the National Post, he said he wanted to change the political culture in Canada and challenge some of the ideas that we as Canadians supposedly hold so dear," Klein said.

"One of the things that really bothers Conrad Black is the idea that, as Canadians, we identify with a social safety net. When pressed to define our Canadianness, we answer with responses like universal health care and the CBC. This idea is offensive to Mr. Black."

Klein went on to explain that her parents, both Vietnam draft dodgers who returned to the States after the war, decided to move back to Canada precisely because of these institutions.

"My father explained that the experi-



Segal, left: Don't be afraid of ideas

Klein, below: It's okay to love bureaucracies

ence he had had working at the Jewish General Hospital, in the public health care system, building accessible health care clinics, was something that, as a human being, he felt far more comfortable with than working in the American health care system where he felt you had to be rich to get sick," Klein explained.

"This made sense to us as children. It made sense to come to Canada for that reason."

However, Alain Dubuc, editorial page editor at La Presse, wondered if putting such institutions on pedestals was perhaps a proxy for the values behind the bureaucracies.

"It's a problem when your values are linked to your bureaucracy," Dubuc said.

"It's a normal process in a society to

## WILL SOME PRIVATE HEALTH CARE DESTROY ACCESSIBILITY?

Klein was not alone in her references to health care. All panelists devoted some time to addressing the future of universal accessibility.

"Universal accessibility to a system that's collapsing is not a great national value," said Segal, explaining that unless measures such as allowing some private health care were examined, the program would not be worth preserving. In justifying his position, Segal presented it as a moderate stance.

"We shouldn't be afraid of ideas. There's one delusion engaged in by the far left and the far right which is referred to in the literature as TINA: there is no alternative. Thatcherite conservatives talked about it all the time. The pure, unfettered, completely open, totally unlimited marketplace. Whenever someone talks to me about the invisible hand of the market, I get troubled because I don't know where it's been," Segal said to applause from the audience.



Rebick, above: Elites don't share our values

Dubuc, right: Globalization is like a Pizza

change the way a government works. In Canada, it is a big deal because it is our identity. If you're reducing the number of railroad lines, you're destroying the country? If you cut some programs on the CBC, even if they're boring, you destroy the country? This is a problem."

"Canadians are eager to find new and creative ways of managing the money in our national health care system, perhaps even bringing private capital to the table so that we have the fiscal flexibility to do it right, and not at the expense of universal accessibility."

Dubuc agreed that this was an option which warranted consideration.



photos by Pierre-Alain Perle

private care to solve the problems."

"People don't argue any more for a totally private system," Rebick said. "Why aren't we talking about reforming the public system so that it serves us better?"

## GLOBALIZATION WITH EXTRA CHEESE?

Globalization dominated the last part of the discussion. Dubuc and Segal stressed the need to compete internationally while preserving social programs, while Klein and Rebick argued that competition for competition's sake is meaningless.

"Globalization is not only markets," Dubuc explained.

"It's like a pizza, with some good parts and some anchovies. There are some wonderful parts, like the knowledge economy, but it's a terrible menace to those who are poor."

"Globalization forces us to change, even if we don't want to change. It's very difficult to redefine yourself but protect your values when everything is changing around you."

Dubuc said that it cannot be denied that wealth helps us defend our social values.

"How do we create growth like in the U.S. when we don't want to do what they are doing?" asked Dubuc.

"I know that growth is usually linked to what we usually call right-wing thinking, but you can not redistribute wealth

if you do not produce wealth. The relative poverty of Canada has an impact on many issues. The richer you are, the better you can defend your values."

Rebick was quick to seize on Dubuc's reference to the United States as a weak point in his argument.

"Alain says that America is the

model. Well, it's the model if what you are interested in is world domination, massive inequality, and obscene, obscene richness," Rebick said.

"I call it the model of global greed, and those of us who are for social justice must be against it."

Dubuc objected and said he was not endorsing a change to American values.

"I don't want an American model," Dubuc replied. "This is what the left in Canada always wants to brandish and I don't think any Canadian does."

Klein took issue with the idea that the poor in the knowledge economy are a side-effect of the economic growth.

"I would argue that the wealth is being created through these divisions, and that is not an unfortunate consequence of it, but rather, the fuel for its growth," Klein said.

"Economic instability, the ability to lay-off workers, and the ability of corporations to chase the lowest wages is fueling this growth," Klein said

"I am a child of bureaucracies like the CBC and the Film Board. These define Canada for me. — Klein"





# Senate Receives Report on Cleghorn Affair

*Confidential document allowed to leave room*

BY BEN ERRETT

Senate took the unusual step yesterday of allowing senators to remove copies of a confidential report from the meeting chamber to review before the next session in two weeks.

The report is Senate's response to the breach of confidentiality in January, in which The Daily revealed that Royal Bank CEO John Cleghorn was denied an honorary doctorate by the university.

"I don't think Senate will have enough time to read, think about, and discuss the report today," Principal Bernard Shapiro said. Shapiro described the report as "clear, short and well written," and said that an individual had asked if they could bring an advisor along for the discussion. He also admitted that allowing it out of the room, even with senators, could be risky.

"This could certainly be a risk if people can't cope with the need for confidentiality," Shapiro said. "It's certainly an extra respon-

sibility for senators."

East Asian Studies professor Robin Yates asked why the different procedures were required. "The normal procedure is for the document to be circulated and handed back," Yates said. "I'm wondering why this is necessary."

Shapiro said this was an option, but he wanted senators to have adequate time to think about the document.

"We're either totally safe or totally at risk," added political science Professor Samuel Noumoff. "The line between is hard to determine, except de facto. We should not be pressured in our consideration of this document. We should not have to read it in the confines of [Secretary-General] Victoria Lees' office."

Senate ultimately voted in favour of Shapiro's motion, and Vice-Principal (Research and Graduate Studies) Pierre Bélanger ended the debate by noting that those who did not want the document had the option of leaving it on the table.

# No general answers on accessibility

BY BEN ERRETT

The issue of campus accessibility was raised at Senate yesterday, but no general answers were offered by the administration.

The initial question, raised by Dr. Erika Gisel of the School of Physical and Occupational Therapy, concerned the accessibility of 680 Sherbrooke. The university is a part owner of the building, which houses language and continuing education programs. In order to use the elevator after hours, people with disabilities must obtain an access card from a security guard.

"I was made aware that the Institute of Learning and Retirement is housed there," Gisel said. "I'm very concerned that accessibility here not be on a case-by-case basis, as it is now."

Acting Vice-Principal (Finance and Administration) Morty Yalovsky answered her query by noting that there was an access plan in place, although he admitted that work was progressing slowly.

"The system has not been fully implemented because of technical problems," said Yalovsky.

## Senate queries get no solid answers from administration

Political science Professor Samuel Noumoff used the opportunity to ask about a general universal access policy.

"Could we accept a move for universal access?" Noumoff asked. "If we're going to dance around this issue, we might as well deal with the real problem."

Principal Bernard Shapiro then advised Noumoff that the original question had been answered.

"This directly pertains to the question," Noumoff replied. "Is this a principle that we can accept?"

Yalovsky answered that he did accept the principle, but the contract at 680 Sherbrooke had already been negotiated.

Mathematics Professor Wilbur Jonsson supported Noumoff in his call for a universal set of guidelines.

"This is a serious matter which must be addressed," Jonsson said. "Is the long term goal dignified barrier-free access? The evidence I've seen so far has been one serious accident and the potential is for more. This is not a tolerable long-term situation."

Debate ended as Yalovsky repeated that McGill's ability to control accessibility in buildings in which it is only a part owner is limited.

"We're working towards this in as much as it is possible. We're not the sole owners of the building, and we must work with the owners," Yalovsky said. "We're not certain of the final outcome, but we are working towards accessibility."

*Senate meets next on Wednesday, April 5, in Leacock 232.*

# On Health and Homophobia

BY MATT LEVINE

Homophobia has many dimensions which harm gay people in a variety of health-related ways.

That was the message at last night's talk on the subject of "Homophobia as a Health Hazard," given by Dr. Ron Onerheim, a pathologist at St. Mary's Hospital.

Onerheim spoke to a crowd of McGill medical students at the McIntyre Medical Building as part of this year's Gay, Lesbian, and Bisexual Awareness Week, organized by Queer McGill.

Onerheim used slides to show exhaustive lists of empirical and theoretical conclusions about the personal and biological identification of homosexuality and the "internal" and "external" varieties of homophobia.

Onerheim identified internal homophobia as the idea of fear or antipathy towards homosexuals. Conversely, external homophobia is the verbal or physical manifestation of those feelings.

He suggested that internal homophobia was dominant even within the gay community itself.

"Gay subculture revolves around bars and drug-fests," Onerheim said. He called this free-wheeling lifestyle an attempt to "self-medicate feelings of inadequacy."

Many gay men who internalize homo-



Dr. Ron Onerheim: Closet a toxic environment.

phobia are "the victims of body Fascism and will serve a 25-year gym term" in order to look more masculine, he explained.

Onerheim suggested that external homophobia, as well, continues to be a major social problem.

"The closet is a toxic environment," he said. Onerheim pointed to the many different studies which have established that young gay males are 10 times as likely as their non-gay peers to commit suicide, and that more than 40 per cent of gay teenagers attempt suicide.

Onerheim was quick to point out that the medical profession must take its share

of the blame for the problem of homophobia. He recalled when, as a medical student at McGill, he overheard a faculty member describing an AIDS research conference he attended as full of "disgusting faggots." Onerheim revealed statistics that reported one-quarter of medical students and nurses and one-half of doctors are homophobic.

The Montreal pathologist said that a major problem in the medical profession is that homosexuality is not recognized as a natural orientation. He paralleled the ignorance about homosexuality he recalled from his childhood with the current awareness among health-care workers.

"I can remember as a child watching our dog, Skippy, mount our neighbors' dog, Butch; and everyone screaming out 'Skippy thinks Butch is a girl.' We never thought that maybe Skippy might have known exactly what he was doing."

Onerheim ended his presentation by condemning the stigmatization of AIDS as a "gay disease" and the subsequent lack of action to stop its spread in the early 1980s.

Onerheim concluded that homophobia in society and medicine undermines the rights of gay, lesbian, and bisexual Canadians to proper medical treatment. He urged all the medical students in attendance to make awareness of gay issues a part of their curriculum.

# Cuba's Back

BY EMILY ROSENBERG

Cuba is on a slow but steady road to recovery, claims a former high-ranking Cuban diplomat who spoke at McGill earlier this week.

Dr. José Tabares del Real, professor, former press secretary to Fidel Castro, and leader of the Havana underground during the revolution of 1959, addressed McGill crowds on Tuesday and Wednesday.

Tuesday's gathering was titled "Reassessing Latin American History in the 20th Century." Dr. Tabares began by providing a sweeping history of Latin America's development, comparing the social, economic, and political situations of today with those of the early 1900s.

He explained that changes in these areas have allowed the United States to exert a great amount of influence on Latin America.

"Whatever happens in Latin America depends in a big way on United States policy, internal as well as external, the different tendencies, science, and social and economic discourse," Tabares said.

"All this has a great influence on all countries, including Cuba."

In response to a question about the effects of the US blockade, Tabares made it clear that the Cuban economy is improving due to business with Spain, Germany, and Japan.

"It would be very good for us to establish mutually beneficial links with the US and constructive political relations with the US."

Wednesday's talk was entitled "Cuba in the Year 2000," and Dr. Tabares seized the opportunity to describe the improvements on many fronts, including health, education, and production, since the revolution.

In an uncharacteristically self-critical fashion, he then proceeded to enumerate some of the mistakes due to "lack of perspective" made by Castro's government since 1959.

These problems include the development of "social and political prejudices against tourism," "excessive centralization of the role of the state," and the "paternalism of trade unions."

These mistakes have combined with the economic blow of the collapse of the Soviet Bloc in 1990 and tough US policy, including the Helms-Burton laws, to create a structural crisis for Cuba.

"The policy of the government has been to survive and to stop the crisis without affecting what has already been achieved, to find new trade and capital in the capitalist world, to maintain as much as possible the resolve of the Socialist system to increase the political unity of the population and between the population and the leadership."

New challenges include the "re-education of the population to overcome prejudices against foreigners" and the idea that tourism is synonymous with the drugs, prostitution, and gambling encouraged by the US mafia who controlled tourism in Havana before 1959.

Although the structural crisis is slowly being alleviated, it is difficult to establish from Dr. Tabares' brief talks what the real state of affairs is in Cuba. Many questions were answered, but many remain.

The talks were funded jointly by the History and Political Science departments of McGill, the Center for Developing Area Studies, and the Political Science departments of Concordia and the Université de Montreal.



# Spending 24 Hours In Lafleur's... and Living to Tell the Tale

BY WALTER FORSBERG

**I admit that I have a substance abuse problem. It's that God-damned poutine.**

Living around the corner from the Lafleur's Restaurant at St. Denis and Carré St. Louis is the source of my troubles. I first recognized the problem when the response to my late-night order of a gros poutine was: "comme d'habitude!" I had been on a poutine bender, demanding the stuff at least once a day. With my roommates on vacation in the tropics, I found myself spending many an hour in the fast-food dive. But it was one particular day that I experienced a moment of great clarity, when I decided that I must spend 24 hours in Lafleur's and exorcise the last of my poutine demons.

**Friday, 11:15 am:** It's a beautiful day out as I walk into Lafleur's. Twenty minutes earlier, I was in bed trying to fall back asleep and avoid this exorcism. I have left my roommates, now returned and bronzed from their tropical holidays, a message on our whiteboard: "Gone for some poutine. Be back tomorrow."

I mosey up to the counter and order breakfast. Poutine of course. I know that the essential nutrients and vitamins in poutine will give me enough energy to stay in this restaurant for the 86,400 seconds it will take me to exorcise my demons. As I eat my nutritious and delicious breakfast, I wonder how many poutines a man can handle.

The breakfast crowd is clearing out as I sit down. The lunchtime clientele consists of some old fogies, a few businessmen, and a group of school crossing guards who must have some kind of 3-hour lunch worked out with the union.

After an hour or so, I realize that there isn't a whole lot of stuff to do here at Lafleur's. That's probably why it's a restaurant and not an amusement park, though a Lafleur's amusement park would be something to see. Maybe it would even have a poutine waterpark - whoa, I will call this Hallucination Number One. It's about 1:00 pm and the clock on the Lafleur's kitchen tile wall beckons my eyes to glance at it, and I am powerless to not look up.

**2:00 pm:** I begin to tell myself that my poutine demons are exorcised and that I can go home now, but I know that's just the demons screaming for mercy. I must go on until the demons are vanquished.

I admit that I envisioned myself leaving Lafleur's with a film of grime or grease on my body, but the cleanliness of this place is remarkable. Whenever there are no customers, one of the employees is out in the dining area sweeping, mopping, wiping tables, or even cleaning the garbage cans, literally scrubbing the garbage cans. Man, is it clean in here. The daytime crowd consists mainly of old French guys who just come in to read *Le Journal de Montreal*, a newspaper which I have now read twice.

**2:40 pm:** I just had my first experience with the Lafleur's washrooms. They are fairly clean in light of the fact that about half of their customers are non-paying and enter Lafleur's only to use the facilities. There is a rather large vending machine that sells Tylenol, studded condoms, and a certain "love kit." This must be the place where all of you ladies' men get your secret love trickery.

**4:00 pm:** Interviewing Guy, the manager and Lafleur's employee either for 16 years or since he was 16 (the jury is still out), I learn much about the franchise. This Lafleur's franchise opened up 11 years ago, and originally there was trouble with junkies who fancied shooting up in the washrooms, Guy tells me. Hence the buzzer-locked doors.

Guy explained the advantages of this location, namely that Lafleur's profits off the closing of the bars and clubs, as well as the Carré-St.-Louis stoner munchie market. Guy also revealed that poutine is the most popular dish at Lafleur's, and that

insists), and promise to call him and send a picture. I shed a tear as Duncan leaves, but hope that maybe he will return after the bars let out, ignoring the reality that he will probably pass out in the street somewhere. In 12 hours, it will only be 8:30 in the morning. Excellent.

**10:50 pm:** I snap out of what must have been a 4-minute staring contest with the back of the chair in front of me. The chair is pretty good. As I approach the halfway point of my journey, I realize that there will be a major difference between the temporal halfway point and the psychological one, the latter likely to arrive hours from now.

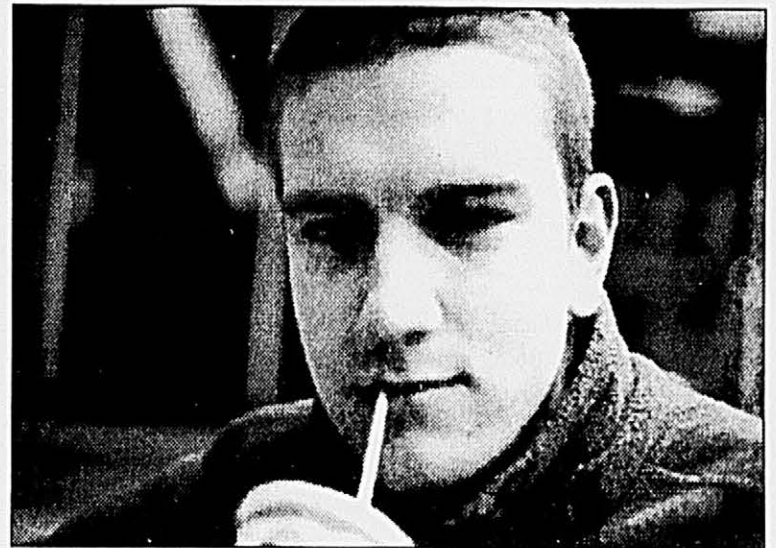
**11:30 pm:** Denis gives me the grand kitchen tour-the moving around is rejuvenating. Denis and I share a laugh: "Every night here is like a different movie."

**12:17 am:** I am alone in the dining area and am interrupted from my repeated writing of the word "tick" by Denis, Sebastien, and Sylvain, who are singing along with the techno music being played. It is also at this moment that I realize there are two different radio stations being played inside the restaurant-one in the kitchen and a different one in the dining room. Peculiar and severely annoying conflicting couplings spring up: "Dancing Queen" competes with U2's "With or without you," or the ever popular "YMCA" versus "Man, I feel like a Woman." At this point I consider calling my new buddy Duncan.

**1:25 am:** The dueling radio station problem is resolved as some middle-aged Quebecers walk in, the first customers in what has seemed like an eternity. Denis offers me a cup of coffee but I tell I'll have to wait (for the coffee, that is).

**2:17 am:** My friend Eddie stops in and we set down the rules for a new game called "Showdown at the Lafleur's Corral." Essentially the game entails seeing which one of two people can stay inside Lafleur's the longest. A "two men enter, one man leaves" sort of deal.

We make up new card tricks, an activity which soon turns ridiculous. I decide to take a break from the table, which I haven't left in God knows how long, and



Walter Forsberg chows down at Lafleur's

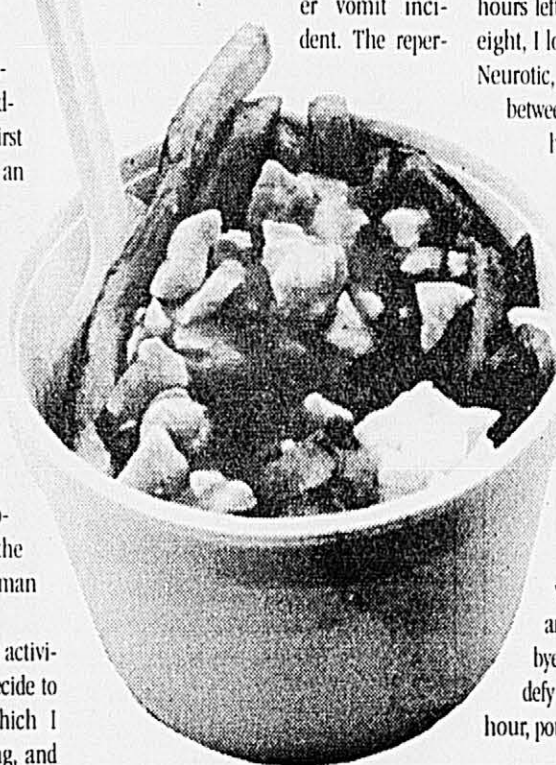
head for the washroom. I splurge and buy the love kit out of curiosity. Included in the kit is Swedish massage oil which is, upon inspection, made in the USA. Shortly after this discovery, I am alerted to several teenagers in abnormal states who are puking all over the glass entry doors. I look forward to the nice vomit smell that will linger until morning. Ed goes outside for some fresh air and brings me back some of it captured in a Lafleur's wax cup with lid. It's a nice attempt, but I still want nothing more than to run home and fall asleep in my bed.

**3:30 am:** Several of my friends come in drunk and proceed to seriously jeopardize my good relations with the Lafleur's employees. All hope for free poutine for the rest of the year is terminated after one of these drunken associates unknowingly ingests some "strawberry jam" (i.e. the Swedish massage oil). I find it appropriate to flex my muscle as Lafleur's resident and kick them out, fearing another vomit incident. The reper-

cussions of such an incident might mean the termination of my stay at this establishment, failure in my mission, and only 16 instead of 24 hours of my life wasted in this restaurant. As my friends clear out, the morning crew drags in and begins to prepare for the 5:00 am breakfast.

**4:00 am to 8:30 am:** I wish to address these hours in the way in which they feel to me: one huge-ass lump of time. I spend much of my time sitting and staring at nothing. I order no food, and speak few words. I purchase three Chiclets from the vending machine, but they lose their flavour in about 3 minutes. There is a lot of floor mopping, which is about as exciting as it gets, except for when *Le Journal de Montreal* comes and I have a new issue that I can read cover-to-cover over and over. I drink a lot of coffee, and go through some of the bleakest hours of my life without any sleep. Even the sunrise, although warming, does little to liven my spirits to the prospect of having only 4 hours left. Between the hours of four and eight, I look at the clock every 5 minutes. Neurotic, jumpy, and walking a tightrope between screaming and running out of here, relief comes in the form of friends who have come for breakfast.

The last 3 hours of my experience are spent talking, playing rock-paper-scissors, and eating breakfast with friends quite contently. The denouement of my experience is enjoyable, but I'm not sure if I could have gone it alone until eleven. I walk towards the door, wave goodbye to my new friends, and kiss my poutine demons goodbye. At least until next weekend. I defy anyone to match me hour for hour, poutine for poutine.





# Out of Vieques

## More and more protest US military training in Puerto Rico

By TAL PINCHEVSKY

At the end of January, it appeared that the Puerto Rican government had reached a deal with the United States Navy in the hope of resolving a serious debate over the future of a Navy training ground.

This sudden diplomacy was a response to a battle that began when a US Marine Corps jet dropped two bombs off-target the previous April, killing a civilian security guard named David Sanes Rodriguez and injuring four others. Since then, protesters camped out at the bombing range to prevent further military exercises. However, like so many other advances in the conflict between advocates of a free Vieques (Vee-Ay-Chas), two-thirds of which is owned by the United States Navy, this one died like so many that have preceded and come since.

### OVERVIEW

Vieques is a 52-sq.-mile island just off the eastern coast of Puerto Rico. According to the Vieques Support Campaign at the International Action Centre, since the Navy took over the island in 1941, the civilian population of Vieques has been subjected to continuous military exercises that employ live ammunition. The Action Centre has documented the legacy of ecological and environmental damage left by the United States Navy. The documentation notes that the island has been bombarded so intensely that there are huge craters across the island, many of which are similar to the craters of the moon.

According to Dr. Neftali Garcia, a chemist and expert on natural resources, the Navy's use of shells loaded with depleted uranium has destroyed the land and severely affected the once-thriving marine and animal resources. This environmental depletion is accompanied by a telling statistic stating that the cancer rate among the 9,400 residents of Vieques is 26 per cent higher than that in other Puerto Rican municipalities.

It is also widely believed that the Navy's occupation of Vieques has directly resulted in the terrible economic stagnation that characterizes the area. The unemployment rate of Vieques is about 50 per cent, and General Electric, among the few companies with current operations in Vieques, will be closing this summer.

Referring to this collective suffocation of Vieques, Ismael Guadalupe of the Committee for the Rescue and Development of Vieques stated, "At the Atlantic Fleet Weapons Training Area, the US Navy tests bombs. This area is most devastated; if you walk through there, you'll see bombs, craters, shrapnel, and destruction everywhere. The area smells of chemicals."

The United States used Vieques as a training centre for invasions of Guatemala in 1954, Cuba in 1961, Santo

Domingo in 1965, Chile in 1973, Granada in 1983, and Panama in 1989. Vieques also harboured 80 per cent of the US ships and airplanes that participated in the US-NATO war against Yugoslavia.

The present situation is the result of years of colonial struggle in Puerto Rico. Following 400 years of Spanish rule, Puerto Rico became a possession of the United States as a direct result of the Spanish-American War of 1898. A US-established military government was put in place and lasted until 1900.

Today, a hundred years after the initiation of direct United States economic, political, and military rule, Puerto Rico remains a US colony and, due to its geographical position, continues to play a key strategic military role for the United States. Joseph Person from the American Friends Service Committee outlines the current situation, saying, "The idea is to keep US military forces at the highest state of preparation and readiness, and, in order to do this, the people in these communities are sacrificed."

### ACTS OF REBELLION

Vieques' fishermen, relying entirely on self-sufficiency for sustenance, have been among the leaders of a fight against the Navy's practices in Vieques. On February 6, 1978, upset over US Admiral Robert Fanagan's demand that fishermen not fish for three weeks in order to allow intensive military manoeuvring along the Vieques coastline, 40 fishing boats rode into the waters where target practice with live ammunition was about to begin. They successfully halted the exercise and planted the seeds for a grassroots rebellion that has become increasingly powerful.

Following the death of security guard Rodriguez last April, a similar act of rebellion took place at the sight of the bombing. Two days after the bombing, a group of 15 boats gathered at the place of the bombing, erected a large cross, and named the area Mount David, in memory of the bombing's victim. Despite the presence of live ammunition dumps around Mount David, the protests have stopped the bombings since David Rodriguez's death.

One of the civilian protestors, Pablo Connelly, said "I know that the risks are great, but all the risks are worth it. I do this for my children and for the children of all Vieques and I know that during the time that I remain here there is not going to fall a single bomb in Vieques."

Henri Nereaux, from the International Action Centre's committee on Vieques, told The Daily about another form of convincing protest that has been taking place at Vieques over the past two years. Referring to protestors in Vieques, he said, "they have set up camps. They have various names for them and the most famous one is Camp

Garcia. They are occupying the so-called Navy land and they have vowed that they won't go, even if the sheriff is sent down. The police claim not to have jurisdiction down there, so they refuse to assist them and remove them.

"They have, in the past, sent Navy personnel and taken the belongings of people. They still have their camps now. Nobody is going home. There are people on standby. If they ever have to move people, they move back on forth on fishing boats," he said.

### PROPOSED AGREEMENT

In the hopes of alleviating the increasing conflict surrounding Vieques, a

Pentagon panel offered what they believed to be a fair proposal to the Puerto Rican people that would maintain the Navy bombing. After evaluating the proposal, the Congreso Nacional Hostosiano, Puerto Rico's administrative body, outlined a list of 18 elements of deceit that they said they had found in the proposal.

Among their points was what the Congreso referred to as "a mechanism for buying off the conscience of the people of Vieques." This refers to an

offer of \$40-million to the people of Vieques. The United States Navy outfit on the island receives double that amount annually.

Another point of contention outlined by the Congreso states the proposal is authorized simply at the level of "Executive Order." This means that there is absolutely no guarantee that the agreement could not be rendered unilaterally inoperative by any successor to President Bill Clinton, the Congreso says.

The final point of dissention on this list indicates the complete lack of confidence that the Congreso has in the proposal.

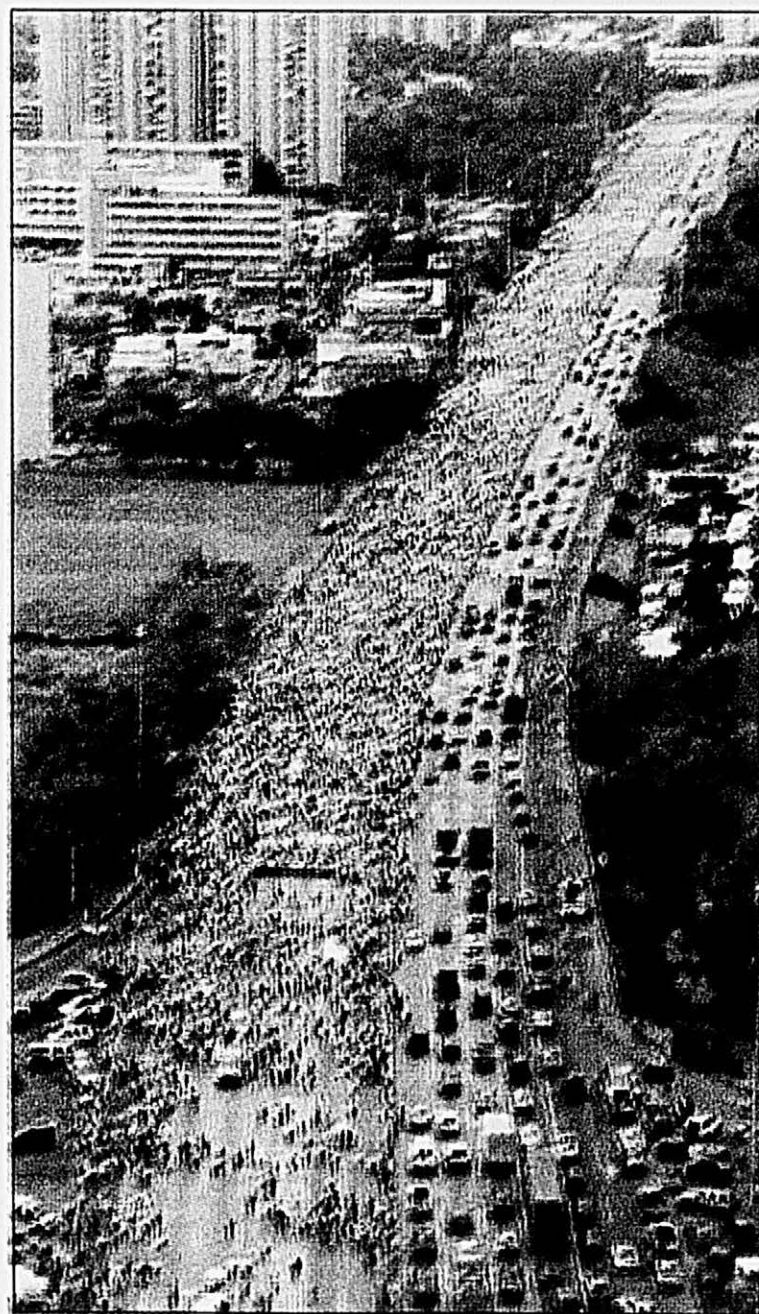
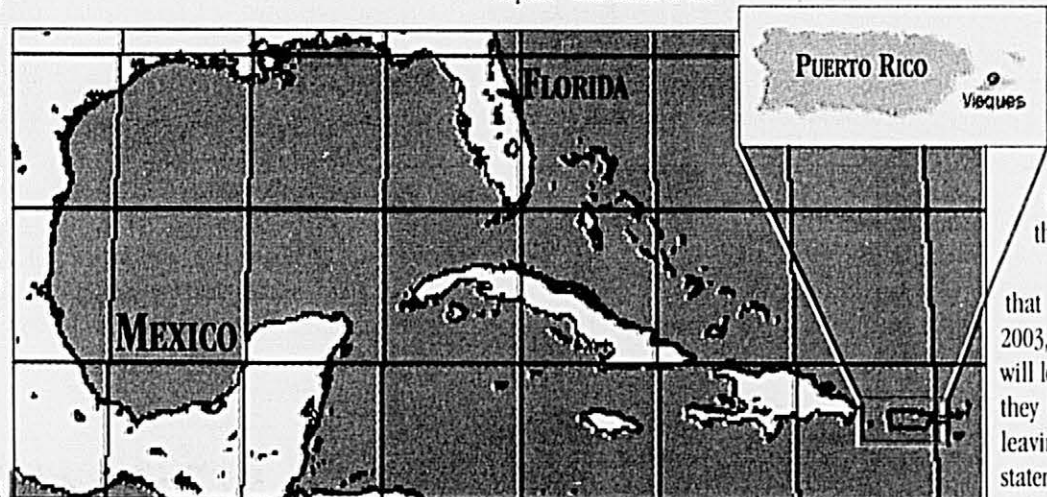
"In spite of the fact that it speaks of May 1, 2003, as the date the Navy will leave, the reality is that they have no intention of leaving," the Congreso's statement reads. "The Navy aspires to stay permanently on Vieques by way of a referendum, and they don't have the slightest intention of abandoning the Western part of the island, where the radar and electronic installations of Mount Pirata are located."

As expected, in what was described by many as "a rare display of unity," Puerto Rican political leaders rejected the proposal. This stance was seconded by American First Lady Hillary Clinton, who called for an immediate halt to the military's use of the area. It was widely believed that the First Lady's stance marked an effort at appeasement of the more than 1 million Puerto Ricans that live in New York, where she is running for the US Senate.

At the end of last January, an agreement was reached between the two parties which called for military exercises to resume in the Vieques for up to 90 days a year. The International Action Centre, among other groups, publicly denounced the agreement as forced upon the Puerto Rican people.

Primary among complaints regarding the new agreement is the so-called compromise of inert missiles, which are still believed to be dangerous, and the proposal of a referendum in the next year-and-a-half which will decide on the allocation of these military exercises and not its all-out halt.

Interestingly enough, conventional media largely ignored Vieques up until this agreement was finalized. Indeed, it seems unlikely that any of us will hear any further information on the fight that is sure to continue in Puerto Rico.



Thousands of Puerto Ricans protest against American naval installations in Vieques.

“ I do this for my children and for the children of all Vieques and I know that during the time that I remain here there is not going to fall a single bomb in Vieques ”



# Baroque Italy Under the Lens

*Edward Burtynsky magnifies the talent of Francesco Borromini*

BY TYLER HARGREAVES

Cross-medium dialogues are a popular Montreal attraction right now. The Festival of Films on Art is wrapping up and the Canadian Centre for Architecture is displaying the baroque architecture of Francesco Borromini under the visionary eye of photographer Edward Burtynsky. The CCA exhibit displays 27 photographs by Burtynsky of Borromini's Church of the San Carlo alle Quattro Fontane and Collegio di Propaganda Fide among others.

The Canadian Centre for Architecture is a unique treasure in this city of hidden gems. Tucked in on the corner of Rue du Fort and Boulevard René-Lévesque, this statuesque building rests comfortably between a residential neighbourhood and expressway. Beautiful buildings have the ability to make you gain a unique awareness of the space you occupy and your movement through it. Though only a small section of the Centre is open to the public, while wandering through the quiet halls you can stumble onto some rooms of unique beauty and fine handiwork.

Borromini (1599-1667) was an Italian architect and a chief originator of the Baroque architectural style. He distinguished himself from his contemporaries by basing his building designs on geometrical patterns as opposed to proportions of the human body. Borromini worked with famed architect Gian Lorenzo Bernini, but



left:  
Palazzo  
Carpegna,  
Rome -  
restibule  
(1643)  
© Edward  
Burtynsky

below:  
Monastery  
of San  
Carlo alle  
Quattro  
Fontane,  
Rome -  
balustrade  
(1635-36)  
© Edward  
Burtynsky

photos of industrial detritus, this display of the architecture of Borromini is a welcome change.

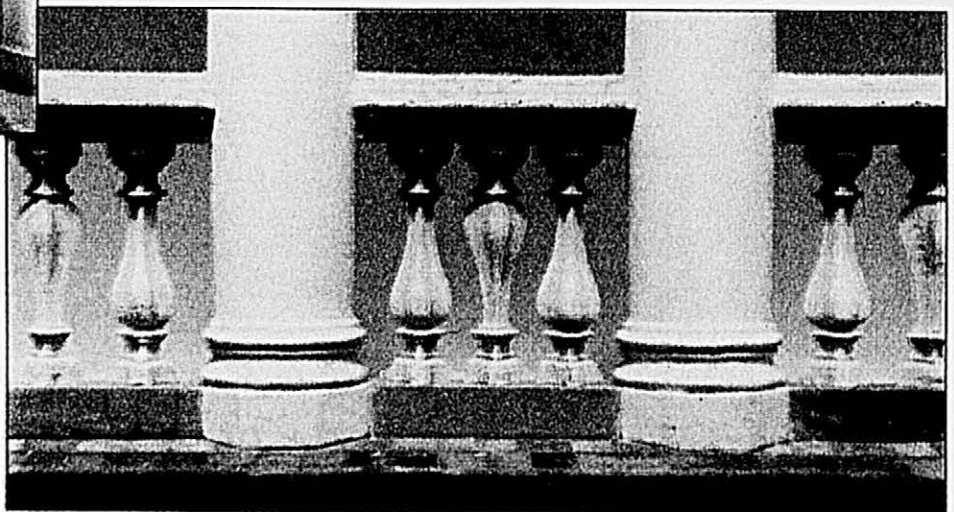
The exhibition itself is brief but special. The combining of mediums is added to because The Octagonal Gallery of the Centre which holds the photos was inspired by the cupola of Borromini's Sant'Ivo church. Burtynsky's photos demonstrate the understated beauty of Borromini's work. His shots are principally of symmetrical objects or designs and this emphasizes Borromini's style. Burtynsky's use of light is also unique. There is a complete absence of shadows which the photographer feared would obscure the details of the work.

While part of the wonder of this show lies in the ability of the lens to limit the image and determine its boundaries, this same quality can be frustrating. These photos allow the viewer to focus on perspective and

content but the architecture's uniqueness ignites a desire to see past the edges of the photo. Borromini was noted for his appreciation of fitting a building into its surroundings and making the building both gain from its environs and contribute to them. Unfortunately the possibility of putting these buildings in their context must wait for a trip across the ocean.

Burtynsky is a fantastic photographer and this exhibition allows his talent to enhance that of a man from another generation and of another discipline.

Visions and Views: The Architecture of Borromini in the Photographs of Edward Burtynsky is on display at the Octagonal Gallery until the 7th of May but is only open from Wednesday to Sunday. The Canadian Centre for Architecture is located at 1920 Baile. Call 939-7000.



often felt under-appreciated and over-shadowed by Bernini's success.

Edward Burtynsky is a contemporary Canadian photographer of considerable merit. He was born in St. Catharines in 1955 and studied at Ryerson Polytechnical Institute. His first exhibit was there in 1982 and since then he has put on shows across Canada. His work focuses on the irrational beauty of the destruction of landscapes, rang-

ing in subject from mine tailings to tire dumps. Some of his more conventional works were featured in an exhibit last fall at the Marche Bonsécours. Though there is a certain amount of wonder and attractiveness in his

## Fame is More Than a Name, It's a Signature

BY KIRSTY SADDLER

To the untrained eye on the street, graffiti could be mistaken for a scrawl or a defacement of a subway train. Last Friday, my eyes were definitely of the untrained kind when I went to the opening night of *Out for Fame*, a new Montreal graffiti exhibition. Transart gallery, on St Catherine O, is home to this project that charts the optimistic development of graffiti as an artform, with a range of photography and canvasses.

The exhibition could be identified on Friday night by the anxious queue outside, who were suffering from an officious door policy and the bitter wind. The show actually opened the previous week, but the organisers planned a soiree for Friday March 17th which included hip-hop tunes from the likes of A-Trak, Devious Revolution, and Storm along with break-dancing on a makeshift dance floor.

An enthusiastic crowd eagerly awarded a restricted entry into the gallery. When I met a rather frenetic Sterling Downey, one of the organisers, he said that the fire department had threatened to shut them down that morning and they don't actually have any permits to stage the show. This side-steps any danger of *Out for Fame* being stamped as a formal exhibition. But the feeling was one of movement and the

atmosphere conveyed not a static view of art, but a sense of the interactive style of graffiti as a culture.

Attitudes were hanging out and there was a good degree of socialising among cliques and, although it all seemed to detract from the artwork, the artwork was what made the atmosphere.

"This year we have involved more artists in the project, we like moulded people who are all correlated in a certain way and we basically just threw this really big party" said Downey as he surveyed his success. Last year the exhibition was held at McGill and was a modest show of some 42 photographs and 3 canvasses but it was



met with critical acclaim. So this year it has progressed to include bigger names, notably two famous photographers from New York City, Martha Cooper and Chalfant

whose documentation of graffiti has brought it to an otherwise ambivalent world. In Downey's view, this was an important move toward increasing awareness of this elusive urban art form. The artists and graffiti writers on show include Montreal's own Flow, Zilon, Other, and Dyske. Their histories represent the profitable potential of graffiti for its practitioners. Dyske in particular has worked on mural contracts and with Urban X-Pressions.

The range of work certainly broadened my view and, along with the impressive examples of photography and aerosol on canvas, there were works by Prism, a Pittsburgh artist who incorporates traditional graffiti medium into an intriguing industrial-esque multimedia piece in one area of the show. There is coverage also of the importance of the documentation of graffiti, with a wall of articles and magazine covers showing that, because of its spontaneity and the difficulty of maintaining its works, graffiti is often best preserved in magazines, websites, and photography. Few of the artists involved have formal artistic training, but the spirit of this art doesn't lend itself to that.

Signature graffiti was born in the late



1960's and, in Quebec, particularly around the time of the 1970's referendum, graffiti was abused as a means for anonymously voicing political aggression. But since the later 1980s, work is increasingly identified with individuals and has developed as a legitimate form of expression. It is this development that Downey envisions, he no longer wants graffiti to be dismissed as the work of frustrated youth or misguided delinquents, but for it to culminate in an urban visual arts movement. "If Keith Haring can make millions of dollars then maybe Montreal can be proud of its artists when their work becomes worth millions of dollars too, and they can stop repressing them" says Downey.

The aim of the exhibition as an education for the municipal government and

individuals alike comes across clearly, as does the strength of this stylised art form. I went back to the exhibition on Monday afternoon without all the attitude milling around. The art still maintained its presence. Although I was a lone visitor, Downey says

he is expecting more than 100 people a day to walk through. Although reticent about spilling the beans on what they have up their sleeves for next year, Downey did confirm they will be "constantly moving around." Look for Montreal's graffiti scene to grow exponentially in the coming year, and it's continued legitimization as an art form.

*Out for Fame 2000 is at the Transart gallery. Located at 307 St. Catherine O. Montreal. It is on display until the 31st of March.*



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The McGill Daily welcomes letters to the editor and comments from readers on our new, expanded Commentary pages. Letters should be under 300 words; while Hyde Parks should be less than 500 words. Please drop off submissions in Shatner B-03 or email them to mcgilldaily@hotmail.com. The Daily reserves the right to edit for length, clarity, and possible libellous or offensive content.

## Daily Staff Elections

**Elections for the 2000-2001 Daily Editorial Board will occur at 5:30 pm on Thursday, April 6. All positions are open.**

**To run for a position, stop by The Daily office in Shatner B-03 and follow the instructions on the Misc. Board.**

**Must be Daily staff to run. All students who have completed 6 articles or photographs and/or 3 features and/or 6 three-hour units of production time qualify as staff. Join us, children, in our never-ending search for a new utopia. Also, bring us Timbits.**

THE MCGILL DAILY



**10 years ago:** On March 23, 1990, The Daily reported in its science edition that, for the first time, sex experiments had been conducted on research flights of the space shuttle. "The partners had the exclusive use of the lower deck of the shuttle for 10 intervals of 1 hour each with 4-hour rest periods, separated from the rest of the crew by a pneumatic sound-deadening barrier fixed on the entry....For obvious reasons, the release of a training film (for internal NASA use) will require heavy editing. Any full public release is of course precluded."

**15 years ago:** On March 23, 1985, The Daily's Brendan Weston reported that Quebec Liberal leader Robert Bourassa refused to commit himself to freezing tuition fees if he was elected. "Bourassa, speaking to 150 students in the Union ballroom, affirmed his 'moral commitment' to freezing fees at their current level. He attacked the Parti Quebecois for cutting funding to universities and hospitals."

**20 years ago:** On March 19, 1980, The Daily reported that the CTV Television Network had apologized for a special it aired on international students that was deemed by many to be racist and inaccurate. The story displayed students of Chinese background on campus while a narrator told of Canadian students being squeezed out of certain departments.

# Slibel & Lander

slibel & ham

**Your forum for all the latest campus scoops**

Slibel's been hearing **grumbling around campus** about the non-existence of the student-funded Red Herring, SSMU's "humour magazine." The publication has been budgeted for, and yet there has not been a print issue for as long as we can remember. The publication's sole "prank" this year has been to purchase a delectable ice-cream cake for the editors of The Daily. Surely SSMU can find better ways to spend money than attempting to buy off **fat-cat running dogs of the imperialist elite?** And, on a more philosophical note, are you really a publication if you don't actually publish?...Slibel has noticed that politicians getting on in their years seem to adopt verbal tics. Jean Chrétien's habit of starting every sentence with "But for me" has long been noted by **avid C-PAC viewers.** So it came as no surprise to hear **The Tisch Dawg** start using "the fact of the matter" to fill in all that time spent thinking between sound bites. The tally so far is four times on counterSpin and three on this week's town hall. Nowhere near the B-word, but still

pretty annoying....We hear from Hockey Rep to SSMU **Jaime Stein** that **Tamana Kochar** has finally kicked that whole not drinking alcohol thing she had going for her. In Stein's words, "she decided to liberalize herself like Russia in 1989." Hmm, does Slibel smell a PoliSci major? And you can just slip those kudos under the door for avoiding any reference to the whole greased-out thing...



**On Track:** Jeff Feiner, Arts senator, for proposing a fall study break for over-worked McGill students. Sadly the plan was quickly shot down at Senate, but kudos for trying.

**On Crack:** Dennis Trudeau, host of CBC Montreal's Newswatch, for avoiding any real debate at Monday night's town-hall meeting. Instead, all we got was the TV savvy fluff.

### PURELY GRATUITOUS MARGARET ATWOOD REFERENCE



## APATHY RALLY

by Channing Rodman





## letters



### AUS PRESIDENT RESPONDS

Darian Clark wrote that by disagreeing with the results of the CBA referendum, I am disagreeing with the procedure ("Artenosi needs lesson in democracy," March 16). He stands correct.

The fact of the matter is that both sides violated many of the bylaws governing elections and referendums; therefore, the procedure was flawed from the very beginning. If Clark means to insinuate that I disagreed with holding a referendum, he is greatly mistaken. I am certainly not the "classic anti-democratic" that he suggests. And I don't recall admitting to breaking any of the SSMU bylaws - I have no idea what Clark is referring to.

In a liberal democracy, rules are set in place to ensure safeguards for all individuals. When these rules are broken, measures must be taken to prevent the same events from happening in the future.

To put things into context, the bylaws governing SSMU elections and referendums exist for one fundamental reason - to protect students from inappropriate

practices that can manipulate voters. Consider last year's referendum results on the MSE. Imagine that the Yes side had solicited votes in front of a poll clerk. Every publication across campus would have crucified SSMU - SSMU would have been portrayed as "antidemocratic" for ignoring rules enacted within a democratic context.

If we allow the CBA results to go unquestioned, then in effect we are saying that these sorts of practices are acceptable, despite the bylaws. Consider how dangerous this would be in a situation where SSMU was attempting to pass a referendum to increase student fees.

Democracy, in order to be successful, relies on safeguards to prevent these types of situations. I think we owe it to our students to challenge these results, not because the initial vote was No, but because the legitimacy of the results, given the numerous violations by both sides, is seriously called into question.

*Daniel Artenosi  
U2 Political Science, Philosophy  
President,  
Arts Undergraduate Society*

LETTERS AND HYDE PARKS ARE WELCOMED  
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LETTERS SHOULD BE UNDER 300 WORDS,  
WHILE HYDE PARKS SHOULD BE UNDER  
500 WORDS. PLEASE DROP THEM OFF IN  
SHATNER B-03 OR EMAIL THEM TO  
MCGILLDAILY@HOTMAIL.COM

## CAMPUS EYE by Céline Heinbecker



*Lucy and Adrian King-Edwards, owners of The Word bookstore in the Ghetto, celebrated the well loved establishment's 25th anniversary last Saturday with a jam-packed open-house.*

**Sorry Kids. Uncle Cam is not dead.**  
He's a cranky old man. He needs his rest too. He'll be back next week.

## Read This Column – It Could Change Your Life

East Angoria is a country in Africa. It's a tiny nation of a few thousand people located just west of Ethiopia. Not many people have even heard of it.

East Angoria epitomizes everything that's wrong with Western media. While newspapers whine about the Emergency Room Crisis, the misappropriation of a billion dollars by the government, and the brain drain, they neglect to tell you anything about the human tragedies that occur daily in East Angoria.

Every day for an East Angorian is a fight for survival – against nature, against the government, against other "citizens."

Seventeen years ago General Mwambo Kanabe, chief of staff of the East Angorian armed forces, overthrew the country's democratically elected reformist government. The next day he imposed martial law and outlawed all political parties. Two weeks later he dissolved East Angoria's parliament indefinitely and declared himself supreme ruler.

In the 17 years since, General Kanabe has systematically destroyed any remnants of democracy, liberty, and human rights. His troops slaughter public protesters and seek out and kill political dissidents. He has expropriated all but a few family farms

and enslaved their workers, who toil 16 hours a day under threat of torture and death to feed, clothe, and sustain his army.

General Kanabe controls the few media in the undeveloped country. There is no television and just two radio stations. Only a small elite have telephones or can read. There is no warning before the general's troops move into rural villages to enslave peasant farmers and seize their land. Disorganized, caught unaware, citizens have little choice but to surrender and accept an uncertain fate.

Hardly anyone knows about the tragedy in East Angoria because hardly anyone escapes the country alive to tell about it. The first East Angorian refugee to be accepted in Canada came to Montreal last weekend and spoke to 25 journalists and human-rights activists at the local Red Cross offices. We were all stunned.

So far, the media have refused to acknowledge in print the East Angorian tragedy. They don't believe the "rumours" and "far-fetched, overexaggerated tales," as one news editor I spoke to called the stories of mass torture and killing. They won't believe it until they can see it with their own eyes – but none of them wants to

spend the money and resources on a correspondent for a tiny African nation of a few thousand people.

And so the innocent people of East Angoria continue to suffer and to die. If they knew about the interventions of the West in Rwanda, Ethiopia, and Kosovo, they might realize the tremendous injustice they have been dealt. But they don't, and their voices go unheard.

### MERELY MUSING



ZACHSKY

I told this story to the 30 oldest campers (age 13 to 15) at the summer camp I worked at last July and August. It was pouring rain that day, and we staff needed a readily assembled indoor activity to replace planned outdoor sports.

At a meeting after lunch, our program

director explained the substitute program.

I still have the hastily written instructions: "Purpose: To show how the young are at the mercy of others. i.e. education," it reads in unassuming Times New Roman 12-point script.

"Summary: Letter writing – Zachsky gives a run-down of the political horrors of the country East Angoria, explaining how cruel they are to their people (blah, blah, blah) [sic]. The campers are divided into groups and are told to write a letter... They learn after they write the letters that no such country exists and are told how they believed everything that was just told to them."

I followed my instructions. Standing at the front of the assembled leaders-in-training, I pointed to East Angoria on a hand-drawn map of Africa, I quoted from East Angoria's "laws" authorizing state-organized purges, and I described how women were systematically raped and how children were dying of starvation.

And they believed it.

Then we asked the campers to write letters – to human-rights organizations, to the Canadian government, to East Angoria's ambassador in Ottawa. And they did. All of them.

"Dear Ambassador Palkortatun," one group wrote. "We're disgusted by what you have done. We think it is wrong that people are being discriminated. We feel that everyone should be treated equally. We, as Canadians are willing to supply to you food and other things you need. We are willing to sponsor people who want to leave..."

Finally, I told them that everything was a lie. There is no country called East Angoria, its military never organized a coup, no children are starving to death there.

The campers were in shock. "But we believed you because you were so convincing!"

"I believed you because you sounded like you knew everything..."

If we had wanted, we could have told those kids anything, and they would have believed it. Anything at all.

But we were just a microcosm for something much bigger.

If one thing does hold true in all of this, it's that there will always be an East Angoria. It's a tiny country, population a few thousand, located just west of Ethiopia. Not many people have even heard of it...



# Chicks on the Edge

*Edgy Art Show featured in tandem with live performance this weekend*

BY EMILY ROSENBERG

Not only the art was edgy at Galerie 303's Edgy Art Show. A number of visitors at Saturday's opening was edgy as well. They glanced furtively at Karen Spencer's gratuitous slide show of a woman sucking her own breast and at a painting montage by Marie Claude Pratte which portrays a molested streetwoman and the objectification of females.

In the unpretentious setting of 372 Sainte Catherine, which has the feel of a converted warehouse, five women artists converged to display works which complement the upcoming Edgy Women VII performances.

Along the entrance wall of the gallery

are a series of envelopes sent by Montreal's Blood Sisters organization and stamped "Return to Sender" or "Impossible to Deliver as Addressed." The installation tries to "address and undress the corporatization of experience and the menstrual body," said creator Aimée Darcel.

Despite its amusing play on the word "address," the piece was confusing and didn't explain the connection between the menstrual body and the Blood Sisters' struggle to contact sister organizations in the United States. Perhaps more of a comment on frustrations with Canada Post than a feminist statement, Darcel's work was a disappointment.

On the opposite wall was a much more blatant and disturbing piece titled *Bonne-*

*Maman et Bonne-Pulain*. A vulvular pillow made of red and white gingham and shaped like a heart hangs above a small shelf with a jar of Bonne Maman cherry jam. I had high hopes after the artist described her piece as "heart-shaped giant portable genitalia," but the work was not particularly interactive. Though it may be portable, it was well attached to the wall.

Equally grotesque and amusing, three photo montages by Guylaine Bedard explore vegetarianism. Each of the pieces in the triptych is a torso photographed under harsh red light in a studio and covered or "clothed" in a blanket of raw-meat photos.



Alexis O'Hara will perform in *Edgy Women VII*, an "uber-feminist" side of art in Montreal.

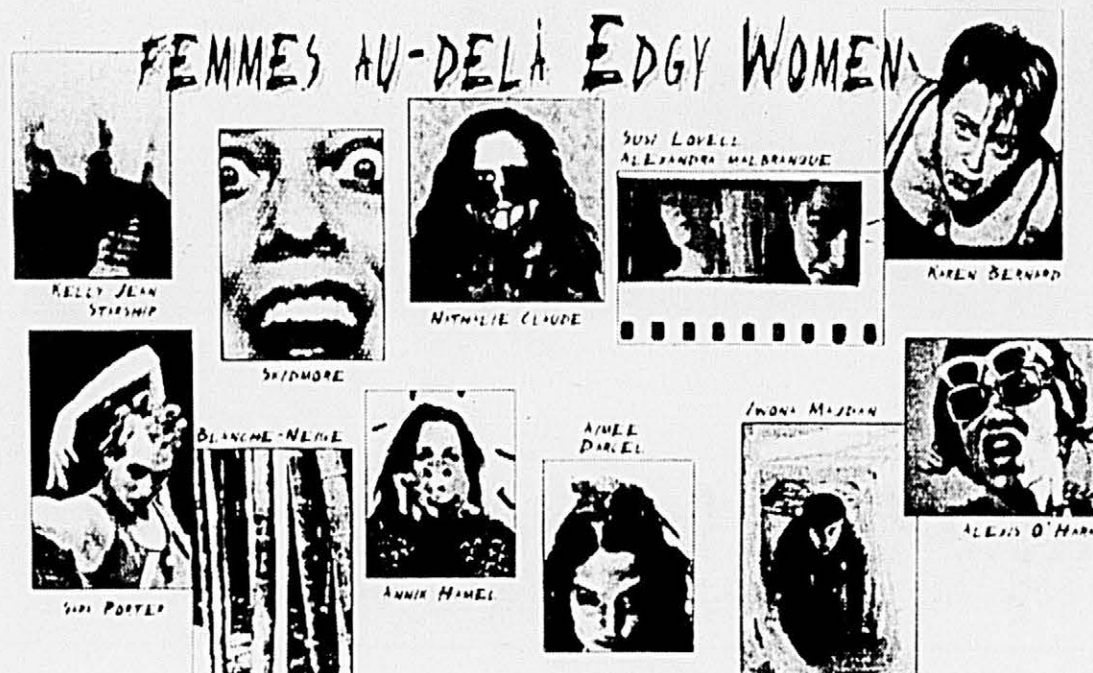
are out of place and misused as clothing and bones, suggesting that animals used as food are equally out of place.

Marie Claude Pratte created a moving piece about sexual harassment. A central painting portrays a faceless woman whose fur-lined coat opens to reveal her bare breast and a string of rosary beads around her neck. Around the central painting are a series of smaller colourful works that combine harsh verbal statements, such as "pute," "sex symbol," and "femme decorative," with their visual counterparts.

Although I had the distinct impression that the artists may have forced their "edgy" tendencies in order to have their work displayed, the themes broached are important, and I am impressed that Studio 303 has co-ordinated their efforts to present performances and an art show in tandem.

More personal and intimate than the Museum of Contemporary Art and more stimulating than many of the solo shows at small galleries in Montreal, the exhibit is worth visiting for a glimpse into the uber-feminist and politicized side of artistic activity in the city.

*The Edgy Exhibit is free and runs until March 25 at Studio 303, 372 Sainte Catherine West. The Edgy Women VII performances are March 24 and 25 at 8:30 pm in the adjacent studio. Tickets for the performances are \$7 for one night and \$12 for both. For info call 393-3771.*



## A Slice of Americana

*Documentary captures Rockwell's depth and complexity*

BY SARAH COHEN

Life is beautiful. People are strolling in gardens, walking, or sitting on a bench. It is spring. Sunbeams caress every smiling face. People look around. Nature is blossoming. There is a little girl. She has a sweet snub nose and swings on the seesaw. Her two plaits fly in the air, and her joyful laugh fills the atmosphere. It is happiness... and we are in America!

Actually, it's not exactly a dream. This wonderful world is the one painted by Norman Rockwell, one of the America's best known painters.

Everyone's probably seen one of Rockwell's famous humorous illustrations: little roguish girls or boys, dressed in short pants or white, stained lace clothes. Or his famous straight-and-proud boy scouts, walking resolutely and orderly, honouring their cherished country. Each of his charac-

ters has a smooth and smiling face. They look at life with shining eyes. Their cheeks are tinted with the clear red of innocence and modesty.

The work of Norman Rockwell was presented in a documentary that was part of the



18th Festival of Film on Art. In *Norman Rockwell: Painting America*, Steven Spielberg says, "Rockwell painted the American dream better than anyone."

Spielberg's wise observation actually sums up Rockwell's art: Rockwell was an idealist illustrator living in the prosperous America of the beginning of the century. Most of the scenes he painted represented happiness and success, friendship and prosperity, love and beauty. There is no shadow of sadness or pain. Rockwell literally excluded the ugly. He painted the American's everyday life in these prosperous times. It's no wonder that his work was not only recognized, but also commercially successful.

Rockwell found his early success as a magazine illustrator for the *Saturday Evening Post* and other publications. He enjoyed representing the heart-shaped mouths of girls and opening their astonished eyes wide.



Rockwell painted innocence and delights. "I painted life as I would like it to be," he said. He was dreaming of a united family living in a shining world of glass and transparency, of wonderful dinners around gorgeous tables, of a country of abundance.

This description would sound lacking if an important detail were forgotten:

Norman Rockwell was an illustrator, not an artist. At the least, that's what he had to acknowledge. Rockwell was a commercial artist. He drew for magazines and for advertisement companies. His role was to create a wonderful world. In a way, he entered the world he was creating, and thus played a lot with the self-image he was conveying, making us believe he was actually protected from any misery.

Norman Rockwell was not naïve. He was a person of depth and complexity who realized at the end of his life that nothing was as colourful as he wanted. Slowly, darkness and seriousness entered his work, and the famous American way of life became stained with inequalities.

The images Rockwell created during his life, both idealist and joyful, are part of our imaginary world and stay in the common mind because he was painting hope, and that was the feeling of the time.



# Variety is the Spice of Life

BY DIANA GEE-SILVERMAN

**Y**ou know how it is when you go to a buffet: anxious to try some of everything, you end up with too much food on your plate and you eat it anyway.

The analogy may be a little off, but that was definitely the feeling I left with after seeing *Géométrie des Miracles*, the current multimedia extravaganza by local genius Robert Lepage.

Lepage's Ex Machina theatre company has taken over the stage at Usine C and is in a mood to dazzle, or at least avoid dozing. But before the word "extravaganza" conjures up images of cheesy light shows and fireworks at the Molson Centre, let me set the record straight. This is a far classier affair, although they do have fireworks...

Beginning in the 1930s, the story centres around the life of American architect Frank Lloyd Wright, (the "father of organic architecture") but certainly doesn't end there. Before the end of the night the issues of gender roles, homosexuality, and teacher-student interactions have all been examined. Beware that the show is a long one, by dance standards, though it doesn't seem to drag on.

The narrative spans more than half a century and the historical evolution is interesting. Costumes change with the periods and minor characters come and go. As Wright grows older, death is contemplated. We see the rise and fall of Communism via a masked Lenin-figure. The devil shows his face too. As if the subject selection wasn't already varied enough, the passage of time serves as much more than a mere plot element. So now in addition to our previous list we can add America, Russia, and the Devil. Did I mention that the show is in four languages (with French subtitles)?

Which brings me back to my buffet analogy- the thematic variety, rather than being overwhelming, is exciting and offers numerous viewpoints from which to approach the work.

Technically, the acting is top notch. The professionalism of the show is apparent particularly in the quick wit of Tony Guilfoyle. London trained and previously seen rubbing elbows with the likes of Kevin Spacey, this old pro could surely carry the show on his own, if that were necessary. Which it isn't, since the supporting cast is, for the most part, equally brilliant. A small group of local and international performers play a myriad of roles: changing their nationality, accent and even gender at the drop of a hat. Each member of the ensemble

brings a unique skill to the performance- while one may be a mime with the ability to throat sing, the other may have a modern dance background and a third may be a Shakespearian actor. It should be noted that the work itself is a group effort, many of the performers were also collaborators in its creation. Hence the eclectic mix of music, visual art, acrobatics, theatre, and dance.

Although it is really a play more than anything else, dance fans won't be disappointed. The dance numbers may be short but they are brilliant. Ensemble pieces are well choreographed and obviously well rehearsed. Despite the fact that many of the troupe members clearly do not have much of a dance background, no one looks bad because the movements are elegantly simple.

Even though the group numbers were remarkably well performed, the most impressive dancing came from a solo: The toes and heels of puppeteer Thaddeus Phillips. Broadway doesn't know what they're missing, although Chicago may have a clue since he was trained there. This man can tell a story with his feet and it's a skill that the audience loved, bursting into applause mid-performance.

The show is definitely strange, but it's a good sort of strange. See it for the drag number, see it for the tap dancing, see it for the nudity (if you must) but see it now, because it will be a long time before an equally entertaining set of performances rolls into town.

For information call (514) 521-4198

# McGill Kazoo Band

Members of the McGill Kazoo band march in Sunday's St Patrick's Day parade down St. Catherine Street. The kazoo troupe was organized by Chris Bartlett of the McGill Marching Band, and hoped to attract a large number of kazoo devotees, but the turnout was low. The few kazooers who participated buzzed up a storm.



Julia Douli

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## CULT.HIT



### OSCAR GO HOME

BY GABE FLORES

**A**merican Beauty or The Sixth Sense? Annette Bening or Julianne Moore? Who cares? Sunday night, when the Academy Awards start bright and early with a witch-like Joan Rivers ripping into the dresses of Hollywood glitterati, there will also be over 200 million people riveted to their televisions wanting to know the answers to the questions above.

But the Oscars, starting with the supposed controversy over who stole the original lot of 55 statuettes, are becoming more of a fashion show than a legitimate awards ceremony. Fine, the awards were found by a homeless guy who said he'll give the 50,000\$ reward to his son to pay a mortgage on his first house, which added a human interest angle to the event. But we can't forget that in the end it's all about product-placement, like that of Harry Winston's million-dollar jewels in Kate Winslet's cleavage.

This isn't a new issue. Awards have been televised ever since producers realized the treasure chest that a 30-second spot can bring. Quincy Jones produces the Grammys, the Academy produces the Academy Awards. Both events are lush with media overkill. Nowadays they even broadcast from the supposedly exclusive Oscar after-parties put on by Miramax, Paramount, and Disney among others. Is nothing sacred? Besides, no one wants to see another James Cameron gloating in front of the camera, or Charlie Sheen and his hookers.

And the Oscars translate into big bucks for the movies involved. Just a nomination means that *American Beauty* will make it over the mythical barrier of \$100 million, and *The Sixth Sense* will make Disney's pockets fatter than they already are.

Why do people care? Fine, Kevin Spacey once again proved his mettle in *American Beauty*, and Angelina Jolie has finally come into her own with *Girl, Interrupted* but does the Academy need to give them a statuette (valued at a measly 300\$) for their respective performances to be legitimized? Right. My thoughts exactly. It doesn't matter, and furthermore, no one really cares. The Academy Awards are the ultimate in an ultimately narcissistic industry.

# Have Piano, Will Play

*Chantal Kreviazuk aimed to please at Montreal concert*

BY REIKO WAISGLASS

**W**alking into the Spectrum Sunday night I honestly expected to see a crowd of giddy, Lilith-Fair-loving, middle-age women, especially after Chantal Kreviazuk's "Best Adult Pop Album" won at the recent Juno Awards.

What I saw were CEGEP/university-age girls, a surprising number of men, a guy with a lampshade on his head, but few, if any, middle-age women.

Charismatic and beautiful, Kreviazuk greeted the audience with smiles, grace, and a bit of French dialogue. To perfectly match her music (melodic, ethereal, and at times, cheesy) the atmosphere consisted of candles on her piano, a few white pillars and a draping white backdrop lit beautifully with colourful patterns. Perhaps the only flaw in atmosphere was the club set-up. Largely

comprised of standing room, it is difficult for even the most talented and entertaining solo-pianist to keep a standing, staring audience's attention. The rest of the audi-

ence, seated in the surrounding areas with drinks in hand, had the right idea.

Before playing the acclaimed *Dawson's Creek* song, "Feels Like Home," Kreviazuk had the audience in stitches. She recounted being asked to record this Randy Newman

recording "other people's songs." Suddenly she cracks, "you have to be careful [of committing to other people's songs], you know. I mean, poor Britney Spears. Could you imagine going out there every night singing 'Hit me baby one more time?'"

time on this record." With such confidence about her music-writing abilities one would wonder why she released a limited edition of her new album, which included "Leaving on a Jet Plane," "Feels Like Home" and The Beatles' "In My Life." It is also confusing,

then, why she chose to play five cover songs at Sunday's concert. But the answer is clear. An extremely beautiful pianist with a controlled and versatile voice, Kreviazuk is a talented musician and performer. But like an amateur or new artist, her original music is not yet complex or versatile enough to keep an audience excited for a full-length, one-woman show.

After saying good-night, Kreviazuk was brought back on stage for an encore. The crowd's cheering seemed to collectively ask "how dare you leave without giving us what we came for?" Sure enough, she sat down to play her two biggest hits, "Surrounded" and "Leaving on a Jet Plane," kind of like going to a Britney Spears concert and waiting for that one song.



Chantal Kreviazuk played the Spectrum last Sunday night to a capacity crowd

song for the *Dawson's Creek* soundtrack. At the time she was recording her latest album, *Colour Moring and Still*, and feeling as though she were through with

Not only does Kreviazuk stress that she prefers to write and perform her own music, but as she told *Hour* in a recent interview, "I think [my] music can withstand the test of

**Auuggh!**

**I've been**

**slibeleled!**

*Slibel & Lander is your weekly source for gossip, scandal and other unsavoury tidbits.*

THE MCGILL DAILY

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**LA CLINIQUE D'INFORMATION JURIDIQUE DE MCGILL** tiendra son Assemblée générale annuelle des membres **vendredi, 31 Mars 2000** à 12h30, dans la salle 201 au 3644 Peel (édifice du Chancellor Day Hall), Montréal (Québec). Tous les étudiants de l'Université McGill sont les bienvenus. Tous les étudiants de l'Université McGill sont automatiquement membres associés de la corporation et ont droit de vote lors de l'Assemblée générale annuelle.

**THE MCGILL LEGAL INFORMATION CLINIC** will hold its annual General Assembly on **Friday, March 31 2000** at 12:30 p.m. in room 201 of Chancellor Day Hall (3644 Peel, Montreal, Qc.). All McGill students are welcome. All McGill students are automatically associate members of the corporation and can vote at the General Assembly.

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Thursday March 30, 2000 @ 4pm  
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The Election of the DPS Board of Directors will take place at an SGM. Nominations/applications extended to March 23.

Applications for CRO and Judicial Board are also being accepted at this time. Nomination kits for all of these positions are available at the Daily/Débit, room B07 Shatner. Please watch for further announcements.

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# CD REVIEWS



**EXPECTATIONS**  
**KEITH JARRETT**  
(SONY)

This two-disc, digitally remastered opus is just as much a must now in every jazz aficionado's collection as it was back in 1971. Jarrett's place in the jazz continuum has been difficult to pin down ever since he first came on the scene. He's known as a dazzling classical performer who's recorded Dimitri Shostakovich's arduous *Preludes*, but he's a brilliant improvisational player as well.

Perhaps best remembered for his time with Miles Davis, Jarrett remains a consummate perfectionist in every aspect of his life: witness the tales of his insistence on recording takes countless times and the deeply personal solo improv concerts he now rarely puts on.

Jarrett suffered a rare bacterial infection that left him chronically fatigued and dependent on antibiotics for a time. He played Toronto late last year with his jazz trio, but has mainly been recording in the New Jersey farmhouse that serves as his home and studio.

One of the products of this recording was released in November, entitled *The Melody, At Night, With You*. It's an album of standard tunes played on solo piano. Every rendition is low-key and intimate in the extreme, focusing on simple presentation of the songs, with Jarrett's unmatched subtle phrasing and voicings. It's not an album for someone looking for pyrotechnic display. Yet the critics have ranked it as some of Jarrett's best work to date.

*Expectations* was Jarrett's only album

with Columbia Records. His subsequent work was for Manfred Eicher's ECM, a label that also features Jan Garbarek, Roy Haynes, and Philip Glass. However, the accompanying musicians on this recording are nothing sort of a jazz dream team. Bassist Charlie Haden plays on all the tracks on the album except for "Vision," Jarrett's solo track. Drummer Paul Motian, who played with Bill Evans, is also featured, as is saxophonist Dewey Redman, father of Joshua Redman.

In the liner notes of the re-release, we get a glimpse into the Jarrett enigma. He begins by replying to the tag he's been given — "eclecticism" — saying he sees various means of expression as part of the same flow; the same attempt. With *Expectations*, the attempt is a rousing success.

—Gabe Flores



**CLASSIC ALBUM CIRCA 1975**  
**PINK FLOYD**  
**WISH YOU WERE HERE**  
(COLUMBIA)

It's easy to praise Pink Floyd's *Wish You Were Here* on the grounds that the title track is a flawless acoustic anthem written for a friend in the same way that the mediocre *Exile On Main Street* can be acclaimed solely because "Sympathy for the Devil" is on it. But *Wish You Were Here* is more than the same-titled fourth track.

Released in 1975, two years after *Dark Side of the Moon*, it was received poorly by the public and the music press; it was clear that *Wish You Were Here* was

eclipsed by the mystique surrounding *Dark Side of the Moon* that still exists today (by the way, watch *The Birth of a Nation* with the Backstreet Boys' *Millennium*...it works!?)

The classic rock 'n roll story behind *Wish You Were Here* goes like this: the band's original lead singer Syd Barrett with whom they released esoteric psychedelic albums like *The Piper At the Gates of Dawn* becomes seriously mentally ill after long term LSD use. They replace him with Barrett's friend Dave Gilmour, a major find, if not only for his vocals and gigantic solos on *Dark Side of the Moon*. By this time, Barrett is in a sanitarium, but during sessions for *Wish You Were Here*, he appears at the studio as a completely different person; the once youthful singer had become an insane fat and bald man. Thus, the main theme behind *Wish You Were Here* is established, and explains tracks like "Shine on You Crazy Diamond," "Wish You Were Here," and "The Machine."

Too obvious? Perhaps. But *Wish You Were Here* is noteworthy nonetheless. Lyrically, Roger Waters (bassist) is still a model for all songwriters. On "Shine on You Crazy Diamond" Water's writes, "Now there's a look in your eye / like two black holes in the sky," and refers to his long-time friend as a "legend and a martyr."

The album's instrumentation is trade-

mark Pink Floyd, with ten minute solos as Gilmour trades in his thick, delayed tone for a simpler, almost clean sound on his guitar for this album. Also, tipping their hats to classical form, Floyd maintains thematic unity throughout the album, as memorable musical phrases reappear as different variations.

Though Pink Floyd essentially deals with a narrow interpretation of rock music (mainly blues-influenced, spacey, head music), *Wish You Were Here* is timeless as a well-constructed, heartfelt tribute to a friend.



—Yobei Igarashi  
**RAINBOWS AND ROBOTS**  
**DJ ME DJ YOU**  
(EMPEROR NORTON RECORD)

As the world of techno evolves, DJ Me DJ You plan to be at the forefront. Their new release *Rainbows and Robots* is as

progressive as it is quirky. Craig Borrell and Ross Harris (two-thirds of Sukia) spin some of the most complete sampling to be found anywhere. Their techno lounge style has gone against the grain of popular techno and made a more melodic and intricate album, rather than the bass thumping rave techno heard everywhere.

The album features interesting break-beats as well as some fine scratching. All of the elements for a solid album are present, an ear for the new and original, excellent technical mastery as well as a knack for making the cheesy sound marvelous. (check out the 70s samples and old bargain basement synths)

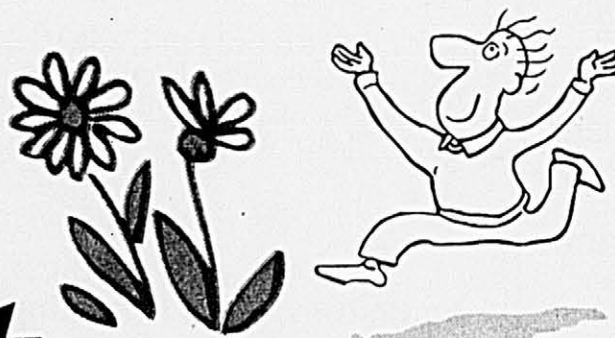
Although the album is very solid, it is slightly more disengaging than I would have hoped. The audience is kept as a listener and not as a participant in the symphonic experience.

Ross Harris (DJ You) has been doing some work with some very noticeable people including working with Beck (photographer for the "Mellow Gold" CD and the "Loser" 12"), Beth Orton, Stereolab, labelmates Fantastic Plastic Machine and more.

All that being said you should check out this album. It will keep you guessing with its techno lounge sound and tropical break-beats. Definitely worth your while.

—Mark Kramer

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